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ABSTRACT

Specific music objectives for which exercises were developed to assess music achievement, and actual procedures for establishing these objectives, comprise this brochure. The Educational Testing Service (ETS), awarded the task of developing music objectives in 1965, met with a group of experts in music to define the scope of music assessment. The panel viewed tasks and objectives as synonymous, pointing out that since music is a personal, aesthetic experience it is not easy to assess. With the advice of specialists, a final set of objectives, including attitudes, for music assessment was completed. Six broad major objectives, measured by certain proficiencies at specific age levels -- 9, 13, 17, and young adults 26 to 35 -- are for students to: 1) perform a piece of music; 2) read standard musical notation; 3) listen to music with understanding, perceiving the elements and structure of music; 4) to be knowledgeable about some musical instruments, terminology, methods, literature, and history; 5) know about musical resources of the community and seek musical experiences by performing music; and 6) make judgments about music, and value the personal worth of music. (Author/SJM)

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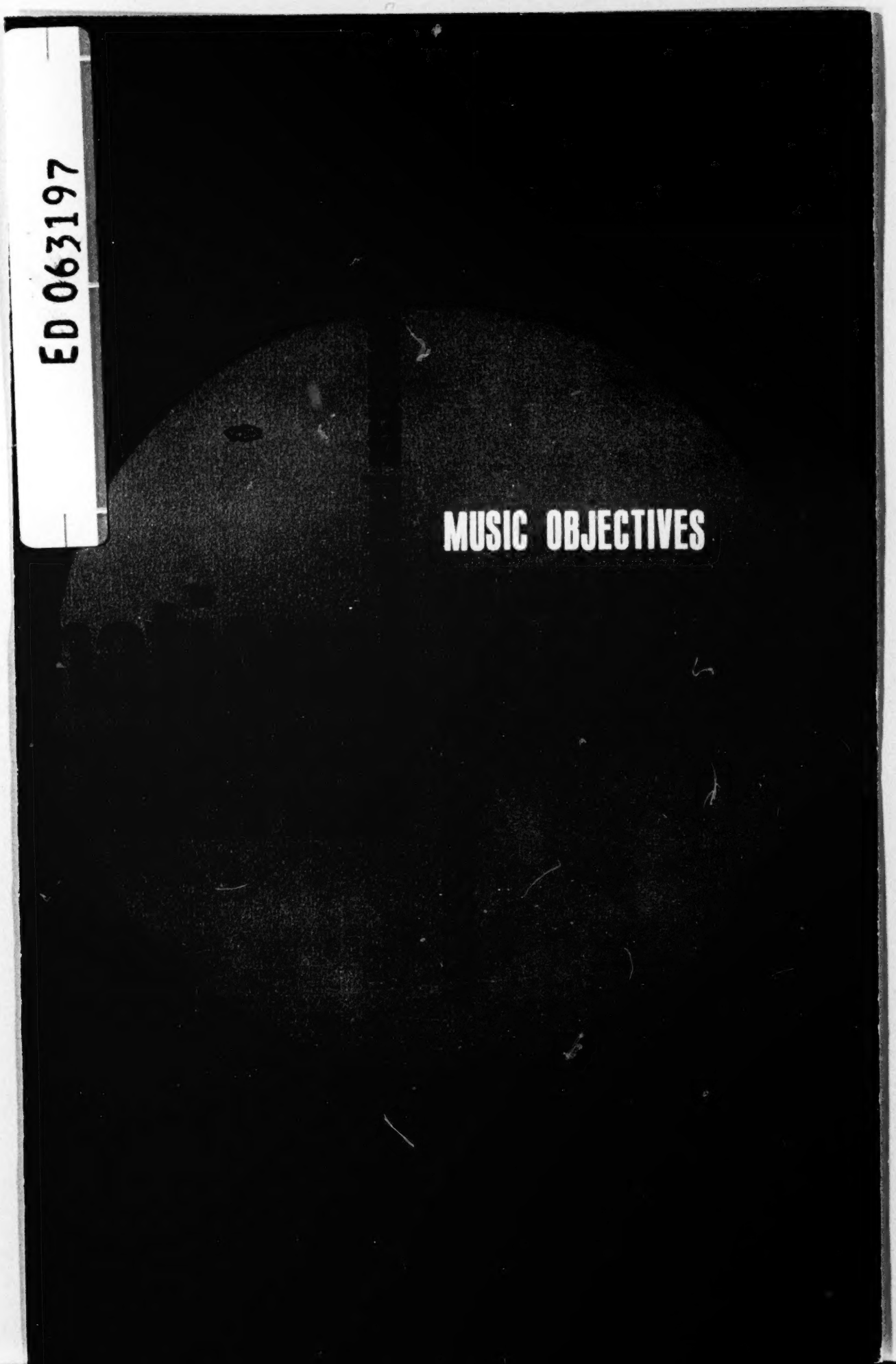

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National Assessment of Educational Progress

Music Objectives

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PREFACE

After more than four years of effort in developing its plan and instruments, the National Assessment of Educational Progress began actual assessment in the spring of 1969 with the administration of exercises to a random sample of 17-year-old students in schools throughout the United States.

The educational objectives from which exercises were developed in music are published here, together with an introduction to the project. The procedures followed by National Assessment staff and its contractors in developing the music objectives are described in the second chapter, followed by the objectives themselves.

Although names of experts, lay panel chairmen, and some of the educational organizations deeply involved in developing the objectives appear in the appendices of this booklet, it is impossible to give proper recognition to all who contributed to the development of the objectives and their publication. However, we want to particularly acknowledge the contributions of William A. Mehrens, Jack C. Merwin, Dale C. Burklund, Mrs. Frances S. Berdie, Dale I. Foreman, Edward D. Roeber, and Mrs. Peggy A. Bagby to the preparation and publication of the objectives in their final form.

Eleanor L. Norris
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Editors

National Assessment welcomes your comments on the objectives in this brochure or any other phase of National Assessment activity. We would also like to encourage your suggestions for new or revised objectives. Comments should be addressed to:

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. . . . . *the editors*

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Chapter I

INTRODUCTION

The National Assessment is designed to furnish information to all those interested in American education regarding the educational achievements of our children, youth and young adults, indicating both the progress we are making and the problems we face. This kind of information is necessary if intelligent decisions are to be made regarding the allocation of resources for educational purposes.

In the summer of 1963 the idea of developing an educational census of this sort was proposed in a meeting of laymen and professional educators concerned with the strengthening of American education. The idea was discussed further in two conferences held in the winter of 1963-64, and a rough plan emerged. The Carnegie Corporation of New York, a private foundation, granted the funds to get started and appointed the Exploratory Committee on Assessing the Progress of Education (ECAPE). The Committee's assignment was to confer at greater length with teachers, administrators, school board members and other laymen deeply interested in education to get advice on ways in which such a project could be designed and conducted to be constructively helpful to the schools and to avoid possible injuries. The Committee was also charged with the responsibility for getting assessment instruments constructed and tried out and for developing a detailed plan for the conduct of the assessment. These tasks required four years to complete. On July 1, 1968 the Exploratory Committee issued its final report and turned over the assessment instruments and the plan that had been developed to the Committee on Assessing the Progress of Education (CAPE), which is responsible for the national assessment now under way.

In the early conferences, teachers, administrators and laymen all emphasized the need to assess the progress of children and youth in the several fields of instruction, not limiting the appraisal to the 3 R's alone. Hence, the first assessment includes ten areas: reading,

writing (written expression), science, mathematics, social studies, citizenship, vocational education (career and occupational development), literature, art, and music. Other areas will be included in the second round. The funds available were not sufficient to develop assessment instruments in all fields of American education. The ten chosen for the first round are quite varied and will furnish information about a considerable breadth of educational achievements.

Because the purpose of the assessment is to provide helpful information about the progress of education that can be understood and accepted by laymen as well as professional educators, some new procedures were followed in constructing the assessment instruments that are not commonly employed in test building.

These procedures are perhaps most evident and important in the formulation of the educational objectives which govern the direction of the assessment in a given subject matter area. Objectives define a set of goals which are agreed upon as desirable directions in the education of children. For National Assessment, goals must be acceptable to three important groups of people. First, they must be considered important by scholars in the discipline of a given subject area. Scientists, for example, should generally agree that the science objectives are worthwhile. Second, objectives should be acceptable to most educators and be considered desirable teaching goals in most schools. Finally, and perhaps most uniquely, National Assessment objectives must be considered desirable by thoughtful lay citizens. Parents and others interested in education should agree that an objective is important for youth of the country to know and that it is of value in modern life.

This careful attention to the identification of objectives should help to minimize the criticism frequently encountered with current tests in which some item is attacked by the scholar as representing shoddy scholarship, or criticized by school people as something not in the curriculum, or challenged by laymen as being unimportant or technical trivia.

National Assessment objectives must also be a clear guide to the actual development of assessment exercises. Thus, most assessment objectives are stated in such a way that an observable behavior is described. For example, one citizenship objective for 17-year-olds is that the individual will recognize instances of the proper exercise or denial of constitutional rights and liberties, including the due process of law. Translated into exercise form, this objective could be presented as an account of press censorship or

police interference with a peaceful public protest. Ideally, then, the individual completing the exercise would correctly recognize these examples as denials of constitutional rights. It should be noted, however, that exercises are not intended to describe standards which all children are or should be achieving; rather, they are offered simply as a means to estimate what proportion of our population exhibit the generally desirable behaviors implicit in the objectives.

The responsibility for bringing together scholars, teachers, and curriculum specialists to formulate statements of objectives and to construct prototype exercises was undertaken through contracts by four organizations experienced in test construction, each responsible for one or more subject areas. In several areas the formulation of objectives was particularly difficult because of the breadth and variety of emphases in these fields. Hence, two contractors were employed to work on each of these areas, independently, in the hope that this would furnish alternative objectives from which panels composed of lay persons could choose.

This brief description of the process employed in identifying objectives for the first assessment should furnish a background for examining the sections that follow in which the objectives and prototype exercises are presented. The instruments actually used in the assessment provide samples of exercises appropriate for the four age groups–9, 13, 17, and young adults from 26-35–whose achievements are appraised, and for the wide range of achievement at each age.

Chapter II

PROCEDURES FOR DEVELOPING MUSIC OBJECTIVES

National Assessment awarded the task of developing Music objectives to The Educational Testing Service of Princeton, N.J. In the summer of 1965, ETS invited a group of experts[1] in the field to meet with staff members in Princeton to define the scope of the Music assessment. In addition to the general criteria of ECAPE listed in the introduction, the panel was charged with three guidelines:

(1) To define the major objectives of music instruction.

(2) To suggest specific tasks which sample the major objectives and exhibit the achievements, interests, and attitudes of those exposed to music.

(3) To describe the kinds of musical behavior expected of approximately 10, 50, and 90 percent of each of the several age groups considered in the study.

Music committee members agreed that music presents a somewhat unique situation in that " . . . the task is the objective, the act of doing is the desired goal, whether in terms of input or output. When a person sings or when he listens to music, he is engaging in a musical behavior which is an end in itself." Thus it was easy for the committee to consider Music objectives and to suggest tasks comprising the objectives concurrently.

However, the highly varied and personal nature of musical experience made the development of objectives no easy job. Music panel members realized early in their deliberations that music is " . . . first of all a personal, aesthetic experience—in terms of composition, production, or response. It is not easy to assess such an experience, and certainly not to set standards for it."

[1] The names of the Educational Testing Service music panel experts are given in Appendix A.

Other areas covered in the assessment, including musical knowledge, skill, and recognition, were less of a problem to consider in terms of Music objectives.

Panel members came to agreement on a number of principles concerning measurement in the assessment. Since task and objectives were viewed as synonymous, there was some discussion of measurement problems at this early stage. While preferring live performance of music, the panel acknowledged the practicality of using recorded works during the assessment. Further, a single exposure to a work was considered sufficient for the present assessment design, as fine discriminations and individual measurement were not involved in this study. For many tasks, the committee concluded that musical excerpts (rather than complete performances) would be satisfactory in many assessment exercises, since recognition of style or form, determination of pitch and volume, etc., do not usually require complete selections to be heard. Finally, music committee members thought it important that in exercises relating to distinguishing styles of composers, variations, or musical eras, it was important to use musical examples with obvious differences.

Of necessity, certain areas of music were rejected or minimized for assessment purposes. Objectives to be assessed are indicated in Chapter III, those omitted or minimized will be discussed here. It was decided that opera and "program" music should be represented, but restricted to only a few exercises. Initially, the committee considered rejecting both areas–opera on the grounds that it involves more than music and that the response to the music suffers without knowledge of the drama, and program music because response to it in terms of the composer's intended scene or action is very subjective. However, these forms were included with the rationale that both represent a portion of the musical experience of a small part of the population.

Assessing knowledge of performers was also rejected at first, but was later given minimal attention with the rationale that a small number of current performers of international prominence should be presented for recognition in several exercises. Non-western music was excluded from consideration since it is rarely a music education objective in this country. Rock and roll, its variations, and jazz were also excluded from the assessment because, in the committee's opinion, they are rarely studied in schools. Members also agreed that rock and roll was a rather poor sort of musical expression which could not properly be included in a national assessment. This decision has subsequently caused much debate, with many interested lay and professional people feeling that folk

music, rock and roll, jazz, and spirituals should be included in the assessment. These sentiments are being given careful consideration and may result in representation of these musical forms in later revisions of National Assessment Music exercises.

The panel also discussed the difficult question of assessing aesthetic appreciation, concluding that while there were some reasonably objective grounds by which "good" could be distinguished from "bad" music, much of this kind of discriminative taste was highly subjective and difficult to assess in a meaningful way. The panel suggested that only adults and older students might have the ability to recognize competence in both composing and performing. Further, they suggested that it would be valuable to determine attitude in terms of the extent to which the individual seeks out musical experiences, such as the purchase of records or attendance at concerts.

Committee members gave little attention to the matter of creating several difficulty levels of assessment exercises within each age level to be assessed, partly because of the great variety in music instruction across the country and because they reasoned that the ETS staff was better equipped to do this type of work.

At the conclusion of the two-day meeting in Princeton, ETS prepared a list of objectives representing the consensus of the music committee and the ETS staff which was then sent to the Exploratory Committee (ECAPE) for its consideration.

In the years since these first meetings in Princeton, the objectives relating to attitudes have generated much discussion among NAEP staff members, lay persons, and professional musicians. Following initial efforts to develop attitude objectives, National Assessment also sought the advice of the American Institutes for Research (AIR). Other recommendations were solicited from a music education specialist at the University of Michigan and a panel of music consultants who were convened in March, 1968. Their recommendations, together with a later, revised statement of attitude objectives developed by ETS, were used by National Assessment to form a final set of objectives for the present Music assessment.

Throughout the planning and execution of National Assessment, the NAEP staff has been aware of the importance and desirability of involving the general public in the development of exercises and objectives. While professionals commonly interact on such matters, it is somewhat unusual to include non-professionals in these discussions. Thoughful lay people interested in education were identified by asking for nominations from various national and state organizations interested in education (see Appendix B). From these nominations, persons living in large cities, suburban

communities, and rural, small town areas, throughout the United States were selected to attend conferences for reviewing objectives that had been developed. Twelve lay review panels were originally established, representing three different community sizes in each of four major regions of the country. However, in one area, so few suburban communities existed that only two committees were set up for the region. Each of the remaining 11 committees was chaired by one of the lay panelists and met at a convenient place in their area to discuss the objectives with a member of the ECAPE staff. Each panel reviewed the objectives developed, providing 11 independent reviews of all 10 assessment subject matter areas. Following the lay panel meetings in each region, the 11 chairmen were brought together for a meeting in New York City in December, 1965, to make their recommendations to National Assessment's Exploratory Committee.

Lay panel chairmen agreed that a national assessment of music would be valuable, though one chairman reported that three of his five panel members disagreed as to the national importance of assessing music. Another panel member was reported to have preferred that National Assessment restrict itself to assessing music appreciation and avoid exercises which evaluate individuals on their active musical participation (such as playing of an instrument, etc.). However, others on the committee felt that musical performance as well as appreciation was vital to the assessment. A number of panel chairmen were concerned over the omission of jazz and contemporary music from the assessment objectives, believing strongly that these areas should have been included. Panel chairmen also found that sample exercises to assess the objective "to listen to music with understanding and enjoyment" were deficient in that there was little opportunity to demonstrate subjects' enjoyment of music. Continuing revisions of the music exercises have taken account of these comments as evidenced by renewed consideration of jazz and other contemporary music and continued discussion on how attitudes toward music should be assessed.

After objectives for Music and the other assessment subjects were initially developed, they were compared to other statements of objectives in these areas which had appeared in the literature during the past 25 years preceding this project. Since the National Assessment objectives were developed for a specific purpose, their wording and organization were somewhat more uniform than previous statements in terms of their relation to National Assessment's objectives. When this procedure was finished, it was clear that National Assessment had not produced "new" objectives

in any subject area. Rather, these objectives were restatements and summarizations of objectives which had appeared over the last quarter of a century. This was a desired and expected outcome in that one criterion of National Assessment objectives was that they be central to the teaching efforts of educators.

The objectives presented in the next chapter of this monograph have survived the consideration of experts, lay people, and the NAEP staff and serve as the basis for the exercises which are being presented to four age groups in this first year of National Assessment. The job of developing objectives has not ended, however. For as the goals of the educational system evolve and change, so must the objectives used by National Assessment likewise change. This means that there must be continual re-evaluation of the objectives in each National Assessment subject area.

During the summer of 1969, National Assessment began reviewing the objectives for the areas assessed in the spring of 1969: Science, Writing, and Citizenship. Again the assistance of both experts and lay people was requested to determine whether the objectives needed modification. When the first year of Music assessment is completed, a similar review process will take place. By providing this continuing process of re-evaluation, the National Assessment program hopes that it can attain its primary goal of providing information on the correspondence between what our educational system is attempting to achieve and what, in fact, it is achieving.

Chapter III

MUSIC OBJECTIVES

To some people music is the minimum of timbre and rhythm that gives a reason for dancing; to others it is the intricate balance of harmonic structure in polyphony. To still others it is a pleasing melody or a swelling crescendo of sound or simply the idle notes plucked off on a banjo. One person may define music for himself in terms of rhythm, another in terms of melody or meter; another may respond to a given range of pitch, or to all of these aspects of music. It does seem to be a personal matter. One emphasizes certain features of the realm of music because of his own direct experience, because of what he has become familiar with. To him, these features are music and others are not. He responds to some collections of sounds and not to others.

While music is primarily a personal, aesthetic experience in terms of composition, production, or response, it is not easy to assess such experience, and certainly not easy to set standards for it. The objectives outlined below go beyond the aesthetic into the realms of knowledge, skill, recognition, and taste.

It should be noted that the major objectives do not receive equal weight within or across age groups. It appears important and realistic, for example, to emphasize listening over reading in the Age 9 group, to consider performance less important for the two older groups than for the younger. Because of variable emphasis it is not possible to list the major objectives in a single order of importance across all age levels. It is assumed, however, that these purposes are important to assess at each educational level. Four of the goals are related to direct involvement in the musical experience, either active or passive. The other two are concerned with attitude and knowledge, and although these are not aspects of music itself, they can enhance the appreciation of music and lead to further involvement in it. While each ability level of the four age groups would be presented tasks relative to each major objective, it is not expected that this would be true for the subobjectives. In reading music or in knowledge about it, for example, certain subgoals would be appropriate for only the top 10 percent and then would not necessarily be accomplished by all persons in that group.

Certain terms are used with particular restricted meanings in mind. While the

restrictions in meaning are arbitrary, the use of the terms is consistent throughout, making for an overall clearer expression of the intent of the various objectives and subobjectives. These terms and their meanings are:

- "Know" and "perceive"—Know is used where the information required is based primarily on a verbal experience; perceive is used where the basis is an aural experience.
- "Be aware of" indicates that the responder is conscious of and responds to a particular aural phenomenon, but without necessarily being able to recognize, distinguish, or identify it.
- "Recognize" indicates that the responder can perceive and respond to the distinctive characteristic of a particular aural phenomenon.
- "Distinguish" indicates that the responder can perceive differences between several aural phenomena (or their visual symbols).
- "Identify" indicates that the responder can recognize or distinguish aural phenomena (or their visual symbols) and can provide (or choose) correct common musical terminology for the phenomena.

I. PERFORM A PIECE OF MUSIC.

A. *Sing* (technical proficiency not required).

Age 9	Sing a familiar song with others. Sing it alone. Sing it in a new key. Maintain a part in a familiar round.
Age 13	(in addition to Age 9) Maintain a harmonizing melodic line to a given melody.
Age 17 & Adult	(as for Age 13)

B. *Play or sing* (technical proficiency required).

Age 9	Sight-read. Play a prepared piece.
Age 13	(as for Age 9)
Age 17 & Adult	(in addition to Age 9) Sing a prepared piece.

C. *Invent and improvise* (technical proficiency not required).

Age 9 Add a rhythm accompaniment to a given melody.
Sing a second phrase to complete beginnings of melodies.

Age 13 (as for Age 9)

Age 17 & Adult (in addition to Age 9)
Add a melodic-harmonic line to a given melody to provide a harmonic accompaniment or a descant.

II. READ STANDARD MUSICAL NOTATION.

A. *Identify the elements of notation, such as clefs, letter names of notes, duration symbols, key signatures, and dynamic markings.*

All ages Distinguish isolated music notation symbols from other kinds of symbols.
Identify music notation symbols in context, i.e., in a given line of music.

B. *Identify the correct notation for familiar pieces.*

All ages

C. *Follow notation while listening to music.*

All ages Identify place in score where music stops.
Identify place in score where there is a discrepancy between the performance and the notation.

D. *Sight-sing.*

All ages

III. LISTEN TO MUSIC WITH UNDERSTANDING.

A. *Perceive the various elements of music, such as timbre, rhythm, melody and harmony, and texture.*

1. Identify timbres.

Age 9 Identify by categories the manner in which the instrument is played (e.g., struck, bowed).
Identify individual instrumental timbres–unaccompanied.

Identify individual instrumental timbres–with accompaniment.

Age 13 (in addition to Age 9)

Identify individual vocal timbres–with accompaniment.
Identify ensemble timbres, instrumental and vocal.

Age 17 & Adult
Identify by categories families of related timbres (e.g., woodwinds, plucked strings).
Identify individual instrumental timbres–unaccompanied
Identify individual instrumental and vocal timbres–with accompaniment.
Identify ensemble timbres, instrumental and vocal.

2. Perceive features of rhythm and meter.

Age 9
Repeat rhythmic patterns just previously heard.
Distinguish duple and triple meters when they are prominent.

Age 13 (in addition to Age 9)

Distinguish syncopated from other rhythmic versions of the same piece.
Be aware of changes of rhythm in successive performances of a piece of music. Identify where the change occurs (beginning, middle, or end). Distinguish rhythmic from other kinds of changes (e.g., melodic and harmonic).

Age 17 & Adult (as for Age 13)

3. Perceive features of melody.

Age 9
Repeat melodic patterns just previously heard.
Distinguish melodic movement by steps or skips.
Distinguish melodic direction (e.g., up, down, up then down).

Age 13
Repeat melodic patterns just previously heard.
Distinguish melodic movement by steps or skips.
Be aware of changes of melody in successive performances of a piece of music. Identify where the change occurs (beginning, middle, or end). Distinguish melodic from other kinds of changes, such as rhythmic and harmonic.

Age 17 & Adult (as for Age 13)

4. Identify differing textures in the music heard by means of pictorial patterns representing the textures.

   All ages

5. Be aware of changes of harmony in successive performances of a piece of music.

   Age 9 None

   Ages 13, 17, and Adult
   Identify where the change occurs (beginning, middle, or end).
   Distinguish harmonic from other kinds of changes, such as rhythmic and melodic.

B. *Perceive structure in music.*

Age 9
Recognize repetition in two adjacent sections delineated by dynamic levels.
Recognize the phrase as a section in music.
Distinguish the return of an opening motive, phrase, or period, from different musical material.
Identify small forms (2-4 phrases long), such as A-A-B-A.
Identify familiar melodies in varied versions.

Age 13 (as for Age 9)

Age 17 & Adult (in addition to Age 9)
Identify larger forms (more than 4 phrases long), such as binary and ternary.

C. *Distinguish some differing types and functions of music.*

Age 9 Associate musical rhythms with body movements.

Ages 13, 17, and Adult
Distinguish musical structures by distinctive performing forces and/or manner of performance.
Distinguish distinctive manners of performance within the same performing forces.
Identify pieces by their regional characteristics.

D. *Be aware of (and recognize) some features of historical styles in music.*

Age 9 None

Age 13 Recognize in a group of three selections the one which is in a different style.

Age 17 & Adult (in addition to age 13)

Identify specific historical styles:
–"classical" music: renaissance to modern.
–jazz piano styles: ragtime to modern.

IV. BE KNOWLEDGEABLE ABOUT SOME MUSICAL INSTRUMENTS, SOME OF THE TERMINOLOGY OF MUSIC, METHODS OF PERFORMANCE AND FORMS, SOME OF THE STANDARD LITERATURE OF MUSIC, AND SOME ASPECTS OF THE HISTORY OF MUSIC.

A. *Know the meanings of common musical terms used in connection with the performance of music, and identify musical instruments and performing ensembles in illustrations.*

Age 9 Identify pictures of instruments:
–individual instruments.
–families of instruments in a standard symphony orchestra.
Identify pictures of performing ensembles.
Identify terms denoting methods of performance.
Identify musical instruments by name and manner in which they are played.

Age 13 (in addition to Age 9)

Identify the terms for musical forms.

Age 17 & Adult (in addition to Age 13)

Identify the terms for, and constitution of, standard performing ensembles.

B. *Know standard pieces of music by title, or composer, or brief descriptions of the music, or of literary-pictorial materials associated with the music from its inception.*

Age 9 Identify pieces when distinctive excerpts are played, both "classical" and familiar (folk, patriotic, etc.).

Ages 13, 17, and Adult (in addition to Age 9)
Know "classical" pieces with distinctive titles by composer and title.

C. *Know prominent composers and performers by name and chief accomplishment.*

Ages 13, 17, and Adult

D. *Know something of the history of music.*

Age 9 None

Age 13 Know the approximate chronology of the historical eras from the renaissance to the present and of representative forms and composers of these eras.

Age 17 & Adult (in addition to Age 13)
Know something of the typical stylistic features of these eras.

V. KNOW ABOUT THE MUSICAL RESOURCES OF THE COMMUNITY AND SEEK MUSICAL EXPERIENCES BY PERFORMING MUSIC.

A. *Know whether or not there are music libraries and stores in the community, and know where concerts are given.*

Age 17 & Adult

B. *Seek to perform music by playing, singing, taking lessons, joining performing groups, etc.*

All ages

VI. MAKE JUDGMENTS ABOUT MUSIC, AND VALUE THE PERSONAL WORTH OF MUSIC.

A. *Distinguish parodies from their models.*

All ages

B. *Be able to describe an important personal "musical" experience.*

Ages 13,
17, and
Adult

Appendix A

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National Association for the Advancement of Colored People
National Association of State Boards of Education
National Citizens Committee for Support of Public Schools
National Conference of Christians and Jews
National Congress of Parents and Teachers
National School Boards Association
Parochial Educational Organizations
State and Local Governmental Committees on Education
State Boards of Education
State Parents and Teachers Associations
State School Board Associations
U. S. Chamber of Commerce

More than 3,000 scholars, teachers, subject matter experts, curriculum specialists, laymen, including members of school boards, and test specialists have been involved at various stages of formulating and reviewing objectives and prototype assessment exercises.

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James A. Hazlett, Chairman and National Assessment Administrative Director

George B. Brain, Chairman, National Assessment Advisory Committee

John W. Letson, Chairman, Operations Advisory Committee

John W. Tukey, Chairman, Analysis Advisory Committee

Leroy F. Greene, Assemblyman, California, Education Commission of the States

Ralph W. Tyler, ECAPE Chairman, 1964-68

Stephen J. Wright, Consultant to the President, College Entrance Examination Board

Theodore D. McNeal, State Senator, Missouri

Mrs. Julia Rivera de Vincenti, Secretary of Labor, Puerto Rico

* (two more to be appointed)

NATIONAL ASSESSMENT STAFF

Frank B. Womer, Staff Director

Carmen J. Finley, Associate Staff Director, Director of Exercise Development

Dale C. Burklund, Director of Field Operations

Irvin J. Lehmann, Director of Research and Analysis

Eleanor L. Norris, Director of Information Services